

FAMILY GUY

"Don't Make Me Over"

Production #4ACX03

Written by

Gene Laufenberg

Directed by

Sarah Frost

Created by

Seth MacFarlane

Executive Producers

David A. Goodman

Seth MacFarlane

COLOR DRAFT (PINK 2) *
April 21, 2005

COLOR DRAFT (BLUE 2)
February 15, 2005

COLOR DRAFT (CHERRY)
February 11, 2005

COLOR DRAFT (ORCHID)
January 10, 2005

COLOR DRAFT (TAN)
January 19, 2005

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“DON’T MAKE ME OVER”

CAST LIST FOR #4ACX03:

NOTE: “DR. DRE” IS NOW “DR. DIDDY”

PETER GRIFFIN.....	SETH MACFARLANE
LOIS GRIFFIN.....	ALEX BORSTEIN
CHRIS GRIFFIN.....	SETH GREEN
MEG GRIFFIN.....	MILA KUNIS
STEWIE GRIFFIN.....	SETH MACFARLANE
BRIAN GRIFFIN.....	SETH MACFARLANE
ADAM WEST.....	ADAM WEST
ANNOUNCER (V.O.).....	KEVIN M. RICHARDSON
BILL COSBY.....	KEVIN M. RICHARDSON
BOY.....	SETH GREEN
CLEVELAND.....	MIKE HENRY
CONNIE.....	LISA WILHOIT
COW.....	JOHNNY BRENNAN
CRAIG.....	SETH MACFARLANE
DR. DIDDY.....	KEVIN M. RICHARDSON *
ESTHER.....	INDIGO
FEMALE CUSTOMER.....	STACEY SCOWLEY
GENE SIMMONS.....	GENE SIMMONS
GINA.....	ALEX BORSTEIN
HORACE.....	JOHNNY BRENNAN
JIMMY.....	JIMMY IOVINE
JIMMY FALLON.....	SETH MACFARLANE
JOE.....	PATRICK WARBURTON
MAN.....	MIKE HENRY
MAN #2.....	MIKE HENRY
MORT GOLDMAN.....	JOHNNY BRENNAN
MS. SWAN.....	ALEX BORSTEIN
NEIL ARMSTRONG.....	SETH MACFARLANE
PALLBEARER #1.....	SETH MACFARLANE
PALLBEARER #2.....	DANNY SMITH
PATTY.....	BARCLAY DEVEAU
PRISONER #1.....	SETH MACFARLANE
PRISONER #2.....	FRED TATASCIORE
PRISONER #3.....	GENE SIMMONS
PRISONER #4.....	DANNY SMITH
QUAGMIRE.....	SETH MACFARLANE
RICH HALL.....	FRED TATASCIORE
RUTH.....	NATASHA MELNICK
SALESWOMAN.....	STACEY SCOWLEY

STAFFER.....	SETH MACFARLANE
STUDENT #1.....	SETH MACFARLANE
STUDENT #2.....	SETH GREEN
TOM TUCKER.....	SETH MACFARLANE
TONY.....	JIMMY IOVINE
TRICIA TAKANAWA.....	ALEX BORSTEIN
WARDEN.....	DANNY SMITH
WIDOW.....	ALEX BORSTEIN

ACT ONE

EXT./ESTAB. JAMES WOODS HIGH SCHOOL - DAY

INT. JAMES WOODS HIGH SCHOOL - CAFETERIA - SAME

MEG is eating lunch with three very geeky-looking girls, PATTY, RUTH and ESTHER. A cute guy, CRAIG, walks by.

1 ESTHER

(GASP) There's Craig Hoffman! He's such a rebel.

2 MEG

Oh my god, he's so gorgeous! And he plays by no one's rules but his own.

11 PATTY

Meg, you should ask him out. I mean, you're the only one of us who's ever had a real boyfriend.

EXT. NEAR TRAIN TRACKS (A LA "STAND BY ME") - DAY (FLASHBACK)

A DEAD BOY is slumped against a tree, a broken arm canted off to the side. He's surrounded by a cloud of flies. Meg approaches, carrying a picnic basket.

12 MEG

I'm back. I brought another picnic.

The remains of several other picnics litter the area around the dead boy.

13 MEG (CONT'D)

You're such a good listener. You're not like the other boys.

A COYOTE wanders over and starts gnawing on the body.

14 MEG (CONT'D)

You're so good with animals.

INT. JAMES WOODS HIGH SCHOOL - CAFETERIA - DAY (BACK TO SCENE)

15 MEG

I guess I could give it a try. All right. Here goes.

Meg gets up and walks towards Craig.

16 MEG (CONT'D)

Hi, Craig. Um, I was wondering if maybe you'd want to, I don't know, go out some time?

*

17 CRAIG

Ha. That's about as likely as me playing by someone else's rules besides my own. Which I would never do. I play by my own rules. Nobody else's. Not even my own.

18 MEG

How 'bout a movie?

19 CRAIG

I don't go out with dudes.

Meg hangs her head, mortified.

INT. GRIFFINS' LIVING ROOM - NIGHT

PETER, BRIAN and LOIS are watching TV as Meg enters.

21 MEG

*

Mom, Dad, am I ugly?

22 LOIS

Oh, of course not, sweetie.

23 PETER

Yeah, where'd you get a stupid idea like that?

24 MEG

Craig Hoffman.

25 PETER

Craig -- Craig Hoffman said that? Well,
he's a sharp kid. You might be ugly.

*

Meg runs out **crying**.

INT. GRIFFINS' KITCHEN - MOMENTS LATER

Meg rushes in and puts her head down on the table, **crying**.
STEWIE dries her tears.

31 STEWIE

Oh, there, there, let me dry those
tears. (LICKS HIS FINGERS) Mmm. Oh,
yes, yes. Your anguish sustains me.

Lois enters.

32/34 LOIS

Meg, honey, don't let those awful kids
at school make you feel bad about
yourself. Tell you what, tomorrow
we'll go out and get you some brand new
outfits. Maybe a pair of those low-
rider jeans that'll show off your cute
butt. Huh?

*

*

*

35 MEG

Really? Wow, thanks, Mom.

36 STEWIE

(IMAGINING) Mmm... Meg in low riders...

A thought balloon forms above Stewie's head, portraying Meg in low-rider jeans.

37 STEWIE (CONT'D)

(DISTURBED) Egh, enough of that.

The thought-balloon disappears. Stewie tries to resume eating, but the thought balloon reappears.

38 STEWIE (CONT'D)

Go away, damn you.

The thought balloon disappears. He resumes eating again and it reappears a third time.

39 STEWIE (CONT'D)

Oh, you're going to get it now.

He grabs a rolling pin off a nearby counter and starts to **bludgeon** the thought balloon violently, knocking it to the floor where he continues to **beat it** well-past the point where it no longer exists. He then stares at his own trembling hands, shaken as he **breathes** erratically (no new animation.)

*
*

EXT. THE DRUNKEN CLAM - NIGHT

Peter drives up with CLEVELAND, JOE and QUAGMIRE.

43 QUAGMIRE

(NOTICING SOMETHING OFF SCREEN) Oh, my god!

They notice HORACE is putting up a FOR SALE sign.

44 CLEVELAND

Horace, what is this all about?

45 HORACE

What the hell's it look like? I'm puttin' the bar up for sale.

46 PETER

Oh, please tell me this is some kind of practical joke. Like, like the kind I used to play when I was an intern at the hospital.

INT. HOSPITAL - WAITING ROOM - DAY (FLASHBACK)

A very somber PETER enters WEARING SCRUBS AND A SURGICAL MASK and approaches an anxious-looking MAN.

47 PETER

I'm afraid I have some very bad news.
Your wife's gonna be a vegetable.
You'll have to bathe her, feed her and care for her the rest of her life.

48 MAN

(DISTRAUGHT) Oh, my god.

49 PETER

(LAUGHING) Nah, nah, nah, I'm just kidding. She's dead.

EXT. THE DRUNKEN CLAM - NIGHT (BACK TO PRESENT)

50 HORACE

Ever since that Mega-Mall opened across
the street, it's been taking away all
my business.

Horace points and we **PULL BACK** to see a ridiculously large mall directly across the street.

51 HORACE (CONT'D)

They got three-hundred stores, two-
hundred restaurants, fifty-three bars
and an indoor cattle ranch.

A COW exits the mall holding an ice cream cone in one hoof.

52 COW

I go to Baskin-Robbins every night and
buy myself a little treat.

The Cow walks off, licking his ice cream.

53 HORACE

Now how the hell am I supposed to
compete with that?

54 JOE

You need to fix the place up. Reinvent
the Clam's image. And we'll help ya.

55 CLEVELAND

That'll take forever.

56 PETER

Not if we do a 1980's fixin'-stuff-up
montage.

INT./EXT. THE DRUNKEN CLAM - NIGHT

We see a fast-speed MONTAGE in which the guys clean and fix up the Clam, to the "Put One Foot In Front Of the Other" song from Revenge of the Nerds.

1. Cleveland pushes Joe around the room in his wheelchair while Joe holds a mop.

2. Peter holds a paint roller and paints a horizontal stripe across the outside of the Clam, at one point painting right over Horace's face.

4. Quagmire inattentively hammers a nail into an off-screen surface, looking in the other direction. He turns to examine his work, then gasps. We widen to see that he has nailed the nail into Joe's leg. Joe paints a wall, oblivious as Quagmire frantically tries to pull the nail out.

5. Cleveland and Peter smile, self-satisfied, at something off-screen. **ANGLE ON** a ROBOT sweeping the floor with a broom. Cleveland and Peter high-five each other over their cleverness, but suddenly, the robot turns on them and chases them around, wielding the broom like a club, and breaking a window in the process.)

EXT. THE DRUNKEN CLAM - NIGHT

The guys all stand arm-in-arm, viewing their work. Reveal the Drunken Clam: there's really no change, it's just more messed up, with paint marks and a broken window.

57 QUAGMIRE

Wow. I think we made it worse.

57a PETER

Boy, I do not envy whoever has to clean
that mess up. *

EXT./ESTAB. MEGA MALL - DAY

INT. MEGA MALL - SAME

Lois, Brian, Meg and Stewie walk through the mall.

59 LOIS

Brian, why don't you take Stewie while
Meg and I go clothes shopping?

60 STEWIE

You know, it's awfully dangerous for me
to be walking around the mall at my
height. I say, let me get on your
back.

Stewie jumps up onto Brian's shoulders.

61 BRIAN

Oh, for god's sake.

Brian starts walking away.

62 STEWIE

Strong with the force young Skywalker
is.

62a BRIAN

God, I don't believe this. *

62b STEWIE

That is why you fail. *

INT. CLOTHING STORE - DAY

ANGLE ON a dressing room door. We see Meg's shirt and hat slung over the top and we can see her feet underneath.

PAN OVER TO Lois looking at a rack of blouses.

70 LOIS

Ooh, what about this, Meg? A pink baby-tee that says "Little Bitch." That seems pretty hip. *

71 MEG (O.S.)

I don't know if that's really me, Mom.

72 LOIS

Well, they've got one that says "Porn Star" and another that says "Sperm Dumpster." And they're all written in glitter.

73 MEG

All right, all right, give me "Sperm Dumpster."

74 LOIS

That's the spirit!

Lois opens the dressing room door a bit and hands the shirt to Meg. A SALESWOMAN approaches.

75 SALESWOMAN

You finding everything okay?

76 LOIS

Yes, thank you.

77 SALESWOMAN

Well, you just let me know if you need any--

ANGLE ON Meg from behind as she opens the dressing room door.

78 MEG

How do these jeans look?

The Saleswoman lets out a **blood-curdling scream**. She then douses herself with a container of kerosene, **lights herself on fire** and **crashes through** a window.

INT. MEGA MALL - DAY

Stewie and Brian stand in front of a shoe store.

79 STEWIE

Ten bucks.

80 BRIAN

Five bucks.

81 STEWIE

Eight bucks and I'll do it.

82 BRIAN

Fine.

INT. MEGA MALL - WIDE SHOT - MOMENTS LATER

Stewie streaks through the mall.

83 STEWIE

Help, I've escaped from Kevin Spacey's basement! Help me!

ANGLE ON Brian. Stewie scurries back into frame.

84 STEWIE (CONT'D)

Ha! I am so outrageous. Give me the cash.

Brian hands him the money. There's a beat.

85 BRIAN

Cold in here?

86 STEWIE

(ABSENTLY, COUNTING MONEY) Nope, just really small.

INT. MEGA MALL - LATER

Lois and Meg walk through the mall.

87 MEG

Face it, Mom. No matter what I wear I
look ugly.

88 LOIS

Oh, Meg, you're being... that's...
eh... Let's try down here.

They pass by an electronics store. WE TRUCK IN to a
television in the store window.

INT. CHANNEL FIVE NEWSROOM - DAY (ON TV)

TOM TUCKER and DIANE SIMMONS face the camera.

89 TOM

...Coming up next Joan Rivers speaks to
us from beyond the grave. But first
let's go to the Quahog Mega-Mall where
Asian correspondent Tricia Takanawa is
handing out makeovers.

INT. MEGA MALL - FOOD COURT - CONTINUOUS

TRICIA TAKANAWA is at the mall's food court.

90 TRICIA

That's right, Tom. Some lucky hideous
woman will be transformed by our
makeover magicians into someone of
value to society.

*

ANGLE ON Lois and Meg nearby.

91 LOIS

Meg, that's it! You could get a
makeover!

LOIS (CONT'D)

Oh, that'd be just the thing to boost
your confidence. (CALLING OFF) Miss
Takanawa! Miss Takanawa! Over here!
Oh, my daughter needs a makeover like
there's no freakin' tomorrow!

Tricia and the CAMERAMAN turn to see Meg. The Cameraman
screams, douses himself with kerosene, **lights himself on
fire** and **crashes through** a window.

92 TRICIA

It looks like we've got a winner, Tom.

ANGLE ON Meg, looking uncertain.

EXT./ESTAB. THE DRUNKEN CLAM - NIGHT

INT. THE DRUNKEN CLAM - SAME

The guys all sit dejectedly in the empty Drunken Clam.

93 CLEVELAND

Face it, The Clam is doomed.

94 PETER

Aw, come on, guys. We can't give up
now.

95 JOE

Aw, Peter, we've tried every theme we
could think of and everything's failed.
Especially that, that Coyote Ugly theme...

INT. THE DRUNKEN CLAM AS COYOTE UGLY - NIGHT (FLASHBACK)

Peter, Quagmire and Cleveland dance on the bar. Joe dances
on his hands with his legs flailing. **THEY ALL WEAR HALF T-
SHIRTS TIED UP IN A KNOT.** The bar is pretty empty. Peter
pours a drink through his butt cheeks into a glass in front
of a FEMALE CUSTOMER.

96 FEMALE CUSTOMER

(ANNOYED) What the hell is this?

97 PETER

Compliments of the gentleman.

Peter indicates a GUY at the end of the bar, who smiles and waves.

98 FEMALE CUSTOMER

(FLATTERED) Oh, thank you.

INT. THE DRUNKEN CLAM - NIGHT (BACK TO PRESENT)

99 HORACE

Ah, it's no use. This place is finished.

Quagmire, go get the "For Sale" sign.

Quagmire opens the closet. There's a karaoke machine inside.

100 QUAGMIRE

Hey, Horace, what the hell's this?

101 HORACE

It's a karaoke machine. I never got around to installing it.

102 PETER

A karaoke machine? Wait a minute, that's it! We'll turn this place into a karaoke bar! Oh, man, that's the best idea since they faked the moon landing.

INT. SOUNDSTAGE - DAY (CUTAWAY)

NEIL ARMSTRONG, in his space suit, stands on a Moon set.

333 DIRECTOR (O.S.)

Okay, cut.

Neil takes off his helmet and walks off.

EXT. SOUNDSTAGE - DAY (CUTAWAY)

Neil Armstrong exits the soundstage carrying his helmet. He walks to his car. Near his car, he passes a MAN.

103 MAN #2

Wow, Neil Armstrong. Hey, wait a minute, you're supposed to be on the moon. I just saw it on TV.

104 NEIL ARMSTRONG

Oh... there's, uh... uh... uh... a tape delay... and... uh, solar winds...

*

Neil Armstrong **smashes** the man's face in with his helmet. The Man goes down and Neil throws the body in the trunk of his car and **drives away**.

EXT./ESTAB. GRIFFINS' HOUSE - EVENING

INT. GRIFFINS' LIVING ROOM - SAME

Lois enters with Stewie and Brian.

113 LOIS

(SING-SONGY) Peter, take a look at your daughter.

Meg enters. It's actually a new and improved Meg. HER HAIR'S BLONDE AND HER GLASSES ARE GONE. SHE WEARS MAKEUP AND FLATTERING, SEXY CLOTHES.

114 PETER

Oh, my god, Lois, I'm sorry. I-It was twenty years ago, I'd never even heard the word "rubber." I-I--

*

*

115 LOIS

Peter, this is Meg.

*

116 PETER

Oh. (THEN) I would go ahead then and disregard my previous statement, uh, chuka-chukaa. D'ya guys go to the mall?

*

*

*

*

117 MEG

I got a makeover, Dad! Don't I look great?!

118 PETER

Oh, Meg, honey, I always thought you were beautiful just the way you a--
(BREAKS UP) Oh god, couldn't do that with a straight face! (LAUGHS, THEN, HUGGING HER) Welcome to the family, sweetheart! (THEN) Chris, go burn all Meg's old pictures.

EXT./ESTAB. DRUNKEN CLAM - NIGHT

INT. DRUNKEN CLAM - SAME

Peter, Cleveland, Joe and Quagmire sit at a table. There are only about three other people in the bar. MORT GOLDMAN stands at the mic singing the karaoke version of "The Morning After."

119 MORT

THERE'S GOT TO BE A MORNING AFTER /
WE'RE MOVING CLOSER TO THE SHORE / I
KNOW WE'LL BE THERE BY TOMORROW.

*
*

120 CLEVELAND

These karaoke videos are strange.

*

EXT. BEACH (LIVE ACTION) - DAY (ON TV)

We see cheesy video footage of a MAN and WOMAN walking along the beach, hand-in-hand. The woman playfully splashes the man. They laugh. He splashes her. She splashes him again. Suddenly angry, he shoves her to the ground and kicks sand at her. She looks heartbroken as he tosses a couple of crumpled-up twenty dollar bills at her, then walks away.

INT. THE DRUNKEN CLAM - NIGHT (BACK TO SCENE)

ANGLE ON Mort finishing the song.

121 MORT

...AND WE'LL ESCAPE THE DARKNESS / WE
WON'T BE SEARCHING ANYMORE.

MORT (CONT'D)

(TALKING) Thank you very much.

122 CLEVELAND

I don't understand it. This place
should be jumpin'.

123 PETER

Well, we just need to kick it up a
notch. Horace, hit it.

The piano intro from Journey's "Don't Stop Believing" plays
as Peter takes the stage and grabs the mic.

124 PETER (CONT'D)

JUST A SMALL TOWN GIRL / LIVIN' IN A
LONELY WORLD. SHE TOOK THE MIDNIGHT
TRAIN GOIN' ANYWHERE.

Peter grabs Cleveland and yanks him onto the stage.

125 CLEVELAND

Oh, Peter, don't make me do th-- (ON A
DIME) JUST A CITY BOY / BORN AND RAISED
IN SOUTH DETROIT. HE TOOK THE MIDNIGHT
TRAIN GOIN' ANYWHERE.

EXT. STREET - CONTINUOUS

ADAM WEST is on the sidewalk when he hears the music coming
from the nearby Clam.

126 ADAM WEST

Oh, god. I love this song. And I love
it when amateurs sing the lyrics.

(INEXPLICABLE DARK TURN) But I hate
baseball cards.

He rushes into the bar. Other pedestrians follow.

INT. DRUNKEN CLAM - CONTINUOUS

Joe has joined Peter and Cleveland singing on stage. Peter holds the microphone in front of Joe.

127 JOE

...SOME WILL WIN, SOME WILL LOSE / SOME
WERE BORN TO SING THE BLUES.

Quagmire jumps on stage.

128 QUAGMIRE

OH THE MOVIE NEVER ENDS. IT GOES ON
AND ON AND ON AND ON... Giggety-
giggety-giggety-goo!

The crowd is getting into it as more people stream into the bar.

EXT. CHURCH - CONTINUOUS

ANGLE ON six PALLBEARERS, who carry a casket down the front steps of the church. A grieving WIDOW follows.

129 PALLBEARER #1

Hey, that's Journey!

130 PALLBEARER #2

Kick ass!

The pallbearers drop the casket and it **skitters noisily** down the cement steps. The pallbearers head toward the bar. The widow throws herself on the coffin.

131 WIDOW

(SOBBING) Howard, ohhh! (THEN) That is
Journey.

She scrambles over the coffin and heads to the bar.

INT. THE DRUNKEN CLAM - CONTINUOUS

Peter, Cleveland, Quagmire and Joe are all on stage getting into it. Peter plays air guitar with Joe's legs.

132 ALL

*

STREET LIGHT PEOPLE.

133 CLEVELAND

(WAIL)

The song ends with a flourish. The crowd goes wild.

133a JOE

Yeah! Yeah! Get some! Get some!

Peter does a final air guitar windmill with Joe's legs, then grabs Joe by the legs and smashes the karaoke machine with him, as Joe **screams**.

134 JOE (CONT'D)

Guys, we were freakin' electric!

135 PETER

Yeah, they loved us! Gentlemen, this
is a sign! We are gonna start our own
rock band! Huh? Who's with me?

*

Peter puts his hand out. The guys start placing their hands on top of his.

138 CLEVELAND

I'm in!

139 JOE

I'm in!

140 QUAGMIRE

I'm in!

EXT. JUNKYARD - DAY

We see BILL COSBY standing next to an urban basketball court, holding a basketball.

141 BILL COSBY

Looks like the guys are gonna form a
rock band. Maybe they'll learn a
little something. Stick around, you
just might learn something too. Hey,
hey, hey!

He throws a basketball off-screen to a **goofy cartoon sound effect.**

END OF ACT ONE

ACT TWO

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' GARAGE - SAME

The guys are having a band rehearsal. PETER WEARS A DEVO COSTUME. JOE SPORTS A FEATHERED MULLET AND HEAVY METAL YELLOW SPANDEX. CLEVELAND IS DRESSED LIKE ONE OF THE COMMODORES, WITH A BIG AFRO AND A SHINY, SLEEVELESS JUMPSUIT WITH PADDED SHOULDERS. Brian looks them over.

154 BRIAN

You know, Peter, just because you guys entertained a bunch of drunken idiots at a karaoke bar doesn't mean you have what it takes to form a band.

155 PETER

Oh, Brian, you're just ants at a picnic. We're gonna be awesome.

156 BRIAN

(STUTTERS) Wait, what am I? I'm ants at a picnic? Is-is that what you just said? I just -- I'm ants at a picnic. All right. Just making sure.

Brian exits. QUAGMIRE enters, NAKED EXCEPT FOR A BANANA HAMMOCK SPEEDO AND SUSPENDERS.

162 QUAGMIRE

Hey, sorry I'm late, fellas.

163 CLEVELAND

Aw, cool, Glenn, you look just like Tommy Lee.

164 QUAGMIRE

Well, I figure it would be appropriate since I just found out I got hepatitis.

The guys stare at him for a beat.

165 JOE

You know, maybe we should have decided
on outfits that matched. Now we all
look like a bunch of queers.

166 PETER

Fellas, it doesn't matter what you
wear, as long as you play kick ass rock
and roll and do this with your tongue.

Peter wags his tongue out of his mouth, then:

167 PETER (CONT'D)

Am I right, Gene?

GENE SIMMONS steps in next to Peter.

168 GENE SIMMONS

You got that right, Pete.

The guys are in awe, as Gene Simmons' giant tongue dances
out of his mouth and stretches O.S.

169 LOIS (O.S.)

(GIGGLES) Oh, my. Hi, Gene, I didn't
know you were here.

Peter grabs Gene's tongue and starts reeling it in like a
fire hose.

170 PETER

All right, all right. Keep it in your
mouth, rock star.

EXT./ESTAB. JAMES WOODS HIGH SCHOOL - DAY

INT. JAMES WOODS HIGH SCHOOL - HALLWAY - SAME

As Meg walks down the hall, the JOCKS catcall and whistle.

142 STUDENT #1

Wow, great job getting hot, Meg!

143 MEG

Gee, thanks!

Craig Hoffman approaches.

146 CRAIG

Hey, Meg.

147 MEG

Oh, hi, Craig.

148 CRAIG

Now that you're attractive, how about
we go out some time?

149 MEG

Gosh, I'd love to.

150 CRAIG

Great. I'll pick you up whenever I
feel like it.

Meg smiles, starry-eyed as Craig exits. CONNIE D'AMICO,
GINA and the POPULAR GIRLS approach.

151 CONNIE

Hey, Meg. We noticed Craig Hoffman
just asked you out. That makes you
cool. Wanna hang out with us?

152 MEG

Wow. Sure.

Craig Hoffman approaches.

153 CRAIG

Hey. I'm here to pick you up.

*

Meg couldn't be more pleased.

EXT. PARKING LOT - NIGHT

Peter, Joe, Quagmire and Cleveland get out of Peter's car
and look up at something off camera.

189 PETER

Here we are, fellas. Our first major
gig.

OPPOSITE ANGLE. We see the backs of their heads as they stare up at a large foreboding complex surrounded by barbed wire fences and armed GUARDS in lookout towers. A sign reads, "RHODE ISLAND STATE PENITENTIARY." A smaller sign reads, "Minorities Welcome."

190 CLEVELAND

Peter, this is a house of corrections.

190a PETER

You gotta start somewhere, fellas.

That's how you evolve. Jack Haley

didn't even know he was gay until he

starred as the Tin Man.

EXT. YELLOW BRICK ROAD - DAY (CUTAWAY)

The instrumental portion of "If I Only Had a Heart" **plays.** The TIN MAN sways back and forth as in the movie. The other CHARACTERS scramble to keep him upright. After a few sways he stumbles and falls over on top of the Scarecrow.

190b TIN MAN

Oh. Oh, look at what happened by

accident.

INT. PRISON - CAFETERIA - A LITTLE LATER

The room is set up for a concert. Tough-looking PRISONERS **raucously file in** and begin taking their seats.

194 PRISONER #1

I hear there's a lot of buzz about this band.

195 PRISONER #2

Yeah, there was a pretty positive

review carved in Tony's ass.

ANGLE ON Lois, Chris, Brian, Meg and Stewie entering the room.

OPPOSITE ANGLE. We see the backs of their heads as they stare up at a large foreboding complex surrounded by barbed wire fences and armed GUARDS in lookout towers. A sign reads, "RHODE ISLAND STATE PENITENTIARY." A smaller sign reads, "Minorities Welcome."

190 CLEVELAND

Peter, this is a house of corrections.

190a PETER

You gotta start somewhere, fellas.

That's how you evolve. Like when the *

Tin Man found out he was gay. *

EXT. YELLOW BRICK ROAD - DAY (CUTAWAY)

The instrumental portion of "If I Only Had a Heart" **plays.** The other CHARACTERS scramble to keep a wobbling TIN MAN upright. He stumbles and falls over on top of the Scarecrow.

190b TIN MAN

Oh. Oh, look at what happened by
accident.

INT. PRISON - CAFETERIA - A LITTLE LATER

The room is set up for a concert. Tough-looking PRISONERS **raucously file in** and begin taking their seats.

194 PRISONER #1

I hear there's a lot of buzz about this
band.

195 PRISONER #2

Yeah, there was a pretty positive
review carved in Tony's ass.

ANGLE ON Lois, Chris, Brian, Meg and Stewie entering the room.

196/198 LOIS

All right, kids, now everyone stay together. It's very important to your father that we're here for his band's first performance.

197 MEG

Fine, but can we hurry it up? I have to meet Craig Hoffman in two hours. No one's been this attracted to me since I had that party and the lights went out.

INT. GRIFFINS' LIVING ROOM - NIGHT (FLASHBACK)

Meg is having a party with a bunch of FRIENDS. Lois is next to Meg, setting down some chips and dip on the coffee table. Suddenly, the lights go out.

197a MEG (V.O.)

Oh. (MISCHIEVOUS GIGGLE) Hi, Jeremy.

The lights go back on. Peter's hand is on Meg's breast and his pants are down around his ankles. Everyone is frozen in shock.

197b PETER

Uh, you are not Lois.

He removes his hand and stares at her for a beat.

197c PETER (CONT'D)

Finish your homework.

He waddles off-screen, his pants still around his ankles.

INT. PRISON - CAFETERIA - DAY (BACK TO PRESENT)

ANGLE ON the stage. The WARDEN enters, and reads off a card.

202 WARDEN

The people who beat you are proud to present, all the way from Quahog... Fat Horny Black and Joe!

Curtain opens. The guys are all in their positions. Peter grabs the mic and puts his fist in the air.

203 PETER

Hello, Cleveland!

204 CLEVELAND

Hello, Peter.

CLOSE ON Quagmire, who holds two drumsticks over his head and **taps them in rhythm**, as if starting a song.

205 QUAGMIRE

One, two, three, four.

Then there's a beat.

206 PETER

Oh my god, we don't know any songs.

The prisoners start **yelling angrily** and throwing things at the stage.

209 PRISONERS

You suck! / Get off the stage! / You're dead! / Still better than Creed!

210 PETER

What do we do?

211 QUAGMIRE

I know what I'm doing, I'm getting outta here! (RUNS OFF STAGE) Giggety-giggety-giggety-gone!

Cleveland and Joe also make a mad dash for the door, leaving Peter alone on stage. The prisoners continue to advance on Peter, **booing** at him.

212 PETER

Uh... hey, uh, how about a funny story about Lake Wobegon? It was the day of the tuna hot-dish jamboree...

ANGLE ON the rest of the family.

213 LOIS

Oh, no, kids, your father's in trouble. I'm going up there.

Lois (carrying Stewie) runs up to the stage.

214 CHRIS

I'm coming too, Mom. (TOUCHING THE BACK OF HIS HEAD) Oh my god, the guy behind me braided my hair.

As every member of the family but Meg climbs on stage, the **boos** grow even louder.

215 LOIS

Chris, grab a guitar! Brian, take the drums! Here, Stewie, play with this.

(HANDS HIM A TAMBOURINE)

Lois sits behind the keyboard as the others take their positions. Meg runs up on stage. *

218 MEG

Mom, can we please just get out of here?!

The prisoners **gasp** and go silent.

219 PRISONER #3

Wow!

220 PRISONER #2

Oh, my god!

221 PRISONER #4

Who is she? God, I could strangle her
all night long. (THEN) Boy, that's not
healthy, is it, that that's the first
place I go to? *

Meg stares at the prisoners, dumbfounded. Lois grabs a mic and tosses it to Meg. *

226 LOIS

Hit it!

The Griffins line up in a Brady Bunch-esque configuration and begin a cheesy, upbeat number complete with Brady-esque choreography. *

227 MEG

(SINGING) CLOUDY SKIES AND RAIN CLOUDS
HAVE COME TO STAY / WINDY NIGHTS AND
SAD SIGHTS WON'T GO AWAY.

228 GRIFFINS

(SINGING) SHA-LA-LA-LA.

229 MEG

(SINGING) BUT I WANT TO BE WITHOUT A
CARE / UNICORNS AND BUTTERFLIES
EVERYWHERE.

230 MEG AND THE GRIFFINS

(SINGING) GONNA GONNA GONNA GONNA GONNA
GONNA / BUY ME A RAINBOW / GONNA GONNA
GONNA GONNA GONNA GONNA / WRAP IT UP /
IN A GREAT BIG BOW / THE TIME IS RIGHT /
IT'S DAY NOT NIGHT / JUST OPEN UP YOUR
HEART / IT WILL BE ALRIGHT / GONNA
GONNA GONNA GONNA GONNA / BUY ME
A RAINBOW!

231 MEG

BUY ME A RAINBOW!

232 GRIFFINS

RAINBOW!

Meg and the Griffins bow. Prisoners give a standing **ovation**.

ANGLE ON the audience. The Prisoners are all smiles. They have their arms around the Guards and each other. The Griffins enthusiastically run off stage where they're stopped by a seedy-looking prisoner, JIMMY.

233 JIMMY

You guys were great! My name's
Jimmy Iovine, and I'd like to make
you filthy rich rock stars.

233a BRIAN

Wow, you're the Chairman of Interscope
Records. What are you doing in prison?

*
*
*

233b JIMMY

Eh, I stomped a cat to death. Listen,
you guys have got talent.

236 PETER

Well, where do we sign?

237 JIMMY

Right here on Tony's butt cheek.

WIDEN TO REVEAL a prisoner, TONY. Jimmy pulls down his pants
and hands Peter a shiv. Peter signs, causing Tony to **scream**.

238 JIMMY (CONT'D)

(POINTING) And initial here.

Peter does so and Tony **screams**.

239 JIMMY (CONT'D)

(POINTING) And here.

Peter does so and Tony **screams**.

240 JIMMY (CONT'D)

(POINTING) And date.

Peter does so and Tony **screams**.

241 PETER

Oh, crap. Today's the seventeenth.

Peter crosses it out. Tony **screams** and **collapses**.

END OF ACT TWO

ACT THREE

EXT./ESTAB. RECORDING STUDIO - DAY

INT. RECORDING STUDIO - BOOTH - SAME

The FAMILY, NOW WEARING MATCHING BRADY-STYLE JUMPSUITS, are behind a series of microphones, recording the last part of "Gonna Buy Me a Rainbow."

242 MEG

...BUY ME A RAINBOW!

242a GRIFFINS

RAIN-BOW!

243 PETER

(SIGH) How was that, Dr. Diddy?

DR. Diddy enters the studio.

244 DR. DIDDY

Yo' that sounded smooth, y'all. I just have a couple--

Diddy starts to move forward at which point Brian **barks furiously** at him. Diddy backs off slightly.

245 BRIAN

Oh, oh, oh god, I am so sorry. I keep doing that. Oh, god, please, please forgive me, I get that from my father. He's from a different generation. It's--

246 DR. DIDDY

Whatever, man.

247 BRIAN

(OFFERING HIS PAW) We cool? We good?

248 DR. DIDDY

Yeah, we're cool. Fine.

They pound fists. Brian can't help but **growl** a little.

249 CHRIS

Um, Mister Dr., If you get shot in a rap feud, can you perform surgery on yourself?

250 DR. DIDDY

Well, no, Chris, my degree is in optometry.

251 PETER

All right, Dr. Diddy, I got three choices for you for the name of the band: Peter Griffin Starship, Peter Griffin and the Sunday Steppers, or Testicular Sound Express.

252 DR. DIDDY

I think the name is "Meg."

253 MEG

Me? Why?

254 PETER

Yeah, why?

255 DR. DIDDY

Let me explain something to you, aight? We gotta get her half-nekkid and put her out front, center stage. And that's gonna make y'all billionaires. Because America loves hot, white jailbait ass.

256 PETER

Wait a minute. That's the smartest thing I've ever heard anyone say about anything.

257 LOIS

I'm not sure I'm comfortable with Meg being exploited that way.

258 MEG

Shut up, Mom, it's not your decision! I want to be exploited!

259 LOIS

Meg, don't you talk to me like that.

260 PETER

Look, Lois, I love Mealticket just as much as I love Chris and Stevie, but business is business. So let's get this show on the road, eh?

261 DR. DIDDY

(TAKING OUT CONTRACT) Good, now I just need you to sign these--

Brian again **barks furiously** at Dr. Diddy, who flinches.

262 BRIAN

God, so sorry, sorry, sorry. Oh, my god. That-that is not me. That is not who I am. I vote Democrat. Uh, it will not happen again. W-we cool? We good?

Dr. Diddy walks off.

263 BRIAN (CONT'D)

(TO FAMILY) You, uh, you guys know I have no problem with black people, right?

The family murmurs half-hearted **yeses**.

263a STEWIE

*

You did say you hated "Crooklyn."

*

CUT TO:

MONTAGE: Over "Gonna Buy Me a Rainbow."

A CD cover SPINS INTO FRAME and stops. It reads: "Meg: It's A Family Thang," and has a picture of the family as marionettes with Meg in the foreground. The rest of the family is in limp, lame, artsy poses while Meg's arms are raised up triumphantly. *

CROSS FADE TO:

Another CD cover. Meg is a giant, sexy Statue of Liberty. The album title is "Statutory." The rest of the family are in the corner, dressed like tourists, taking a picture of Meg.

CROSS FADE TO: *

Another CD cover DRIFTS ACROSS the screen into the foreground. It reads: "Meg on Your Face." There's a picture of Meg sitting naked in a frying pan, holding her knees to her chest. Next to her is a carton of milk with a picture of the rest of the family.

END MONTAGE.

EXT. HIGHWAY - DAY

We see the Griffins' tour bus with the word "Meg" printed in large, splashy letters. Down by the back wheel in small letters are the words "And the Griffins."

INT. TOUR BUS - DAY

The inside of the bus is tricked-out with all sorts of expensive stuff. Plasma screen TV, video game system, soda machine, etc. The family and Dr. Diddy are there. Brian approaches Dr. Diddy.

264 BRIAN

Hey, Doc. You, uh, got a minute?

265 DR. DIDDY

What do you want, dog?

266 BRIAN

Uh, yeah, so, uh, hey, check it out,
Stewie and I have, uh, been working on
some stuff of our own. And we thought
there might be a place for us to sing
on the next album.

Dr. Diddy ignores him, takes out his cell phone and dials.

267 BRIAN (CONT'D)

Hey, uh, cool, you're busy. No sweat.

(BEAT) Boy, "Benson" was a funny show.

(BEAT) I'll talk to you later.

Brian walks back over to Stewie who sits at a Casio keyboard.

268 STEWIE

Well, what did he say?

269 BRIAN

He said he'd think about it. Okay, so,
uh, where were we?

Stewie starts to sing.

270 STEWIE

I WANT TO HAVE INTERCOURSE WITH YOU.

UH. OOH. YEAH. INTERCOURSE WITH YOU.

271 BRIAN

Relations.

272 STEWIE

INTERCOURSE WITH YOU. (THEN, PENCIL IN
HIS MOUTH) Right?

273 BRIAN

Yeah, no, great, that sounds good.

274 STEWIE

Yeah, groovy. Now, is there a shorter word for intercourse?

ANGLE ON Meg and Lois.

275 MEG

Lois, go grab me another bag of Skittles.

276 LOIS

Excuse me, young lady?

277 MEG

Did I freakin' stutter? I said more Skittles!

*

278 LOIS

All right, that is it, Meg. Y'know, ever since you got that makeover, you've developed a terrible attitude. And all this success with the family band is only making it worse.

279 MEG

The "family band"? (LAUGHS) Y'know, maybe you haven't noticed, Lois, but I AM the band. Right, Ms. Swan?

WIDEN TO REVEAL MS. SWAN styling Meg's hair.

280 MS. SWAN

Oh, yeah, she band. Old lady jealous.
Lois **sighs** and walks over to Peter.

281 LOIS

Peter, we have to do something. We're losing our daughter! I'm worried about what's happening to her.

282 PETER

Lois, Lois, this is the kind of thing that always resolves itself if you just ignore it, all right? What's more important is, we're livin' the sweet life, huh? This is even more fun than when I performed at the White House.

INT. OVAL OFFICE - DAY (FLASHBACK)

GEORGE W. BUSH sits behind his desk. A White House STAFFER leads Peter in.

283 STAFFER

Mr. President, I present to you, Peter Griffin.

Peter enters, SLAPS ON A CLOWN NOSE and makes moronic faces, as if to entertain a child.

284 PETER

A-booga-booga-booga!

George W. Bush **laughs** and **claps excitedly**. Peter flaps his arms and makes a **raspberry** noise. George W. Bush **laughs so hard** he knocks a vase off his desk then starts **crying**.

INT. TOUR BUS - DAY (BACK TO SCENE)

Dr. Diddy gets off the phone.

285 DR. DIDDY

Okay, listen up everybody, I got great news: Meg, you and your family are gonna perform on Saturday Night Live.

286 PETER

(GASP) You mean I'm going to get to
meet John Belushi and Gilda Radner and
Phil Hartman and Chris Farley and
Horatio Sanz? Sweet!

EXT./ESTAB. ROCKEFELLER CENTER - NIGHT

INT. SNL STUDIO - BACK STAGE - SAME

An NBC PAGE leads Dr. Diddy and the Griffins (MEG'S WEARING
A VERY REVEALING OUTFIT) around the studio.

287 CHRIS

(AWESTRUCK) Wow, Saturday Night Live!
I can't think of anything more
exciting! (THEN) Oh, my god! A water
fountain!

Chris runs over to the water fountain and **laughs** and **squeals**
with delight as he plays with it.

JIMMY FALLON approaches.

*

294/296/298 JIMMY FALLON

(KEEPS LAUGHING AND LOOKING AT THE
CAMERA) Hey, Meg, I'm Jimmy Fallon.
It's, uh, it's great to finally meet
you. I'm hosting. (THEN) Hey, why
don't you come hang out in my dressing
room?

*

*

*

Jimmy continues glancing at the camera and **snickering**.

299 MEG

What are you looking at?

Jimmy Fallon hangs his head, hiding another **chuckle**.

300 JIMMY FALLON

Uh, nothing. Uh, come on, let's go.

He steals one last look at the camera before leading her away.

303/305 LOIS

Peter, I'm worried about Meg. She's
spiraling out of control. I mean, what
if she develops a coke problem?

306 PETER

No Coke. Pepsi.

Peter laughs. Lois throws up her hands and exits with an
exasperated sigh.

307 PETER (CONT'D)

(CALLS AFTER HER) Oh, come on! You set me up for that one!

INT. JIMMY FALLON'S DRESSING ROOM - LATER

PAN ACROSS discarded clothes strewn on the floor until we **ANGLE ON** Meg and Jimmy Fallon naked under a blanket on his couch.

308 MEG

Wow, Jimmy, that was everything "Ladies Home Journal" said it would be.

309 JIMMY FALLON

Awesome! Great. Thanks. Um, you know, there's something, there's something I've gotta tell you. Being with you just made me feel so a- (TURNS TO CAMERA) LIVE FROM NEW YORK! IT'S SATURDAY NIIIIIIIGHT!

Meg turns to the camera in shock and **gasps** as we **WIDEN** to show that the image is on a TV screen. The audience **cheers** as the **theme music** kicks in and the opening credits roll.

INT. SNL STUDIO - GREEN ROOM - CONTINUOUS

Peter and Lois watch this on TV. Lois looks horrified.

312 LOIS

Oh, my god!

313 PETER

Yeah, that wasn't a very good opening sketch, was it? A rare miss.

314 LOIS

I don't think that was a sketch, Peter.

Meg runs in **crying**.

315 MEG

Mom! Dad! He used me for comedy!

SLOW TRUCK IN on Peter.

316 PETER

Wait a minute. Are you telling me that
my daughter was deflowered in front of
one-and-a-half times the Mad TV
audience?

*

Lois hugs Meg.

317 LOIS

Oh, my poor baby!

318 PETER

My god, Lois, you were right! Why the
hell didn't I see it comin'?! All
right, stand aside. It's about time I
did my fatherly duty. Heh! I said
duty. But no time to laugh about it
now.

INT. SNL STUDIO - MAIN STAGE - CONTINUOUS

Jimmy Fallon does his monologue.

319 JIMMY FALLON

Hey, everybody! It's, uh, great to be
back. So, we got a great show tonight
and, uh--

*

*

Peter walks onto stage

*

321 PETER

Hey, Fallon. Say goodnight, ya bum!

*

BAM! Peter **tackles** Jimmy Fallon. They land on the floor with a tumble and Peter **kicking the crap** out of him.

322 PETER (CONT'D)

This is for laughing and looking at the camera during every sketch you've ever been in! (PUNCH) Who do you think you are? Carol Burnett?! (PUNCH) You think because she did it, it's okay for you?! (PUNCH) You haven't earned what she's earned, buddy! (PUNCH, THEN) All right, now where's the guy who slept with my daughter?

Peter looks around as Jimmy Fallon tries to crawl away.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Peter, Lois and Meg sit on the couch. Meg is back to her original self.

325 MEG

*

I'm so glad to be the real me again.

It's too much work being beautiful.

326 LOIS

Not for me. But it's good to have you
back, Pumpkin.

326a PETER

*

Well, I guess there's only one thing
left to do.

They get up and walk across the room, eventually reaching
the edge of the set and emerging onto the SNL Main Stage.
They're joined by Stewie, Chris, Brian, and all the
characters from the episode.

330 PETER (CONT'D) *

Uh, listen, thanks everybody. I had a great time tonight! Uh, I wanna thank Jimmy Fallon for being such a good sport. Uh, Lois, Meg, Stewie, Brian, Chris, uh, the guys from the prison, uh, Counting Crows, uh, if I'm forgetting anybody, I'm sorry. Goodnight everybody, our thoughts are with you Chevy!

The credits begin to roll as the characters do the classic SNL end bits: hugging, dancing with each other, holding up signs, etc. The image quickly dips to black, then fades up to reveal...

INT. APOLLO THEATRE (ON TV)

Black and white images of various Apollo legends slide across the screen with the theatre itself in the background.

SFX: A crowd cheering.

331 ANNOUNCER (V.O.)

From the world-famous Apollo Theatre in Harlem. It's show time at the Apol--

The television image is shut off.

INT. GRIFFINS LIVING ROOM - NIGHT

ANGLE ON Brian sitting on the couch alone, holding the remote control. He looks at the camera, defensively.

332 BRIAN

What? I'm tired. It has nothing to do with the fact that it's a black show. What, I can't be tired at one in the morning?! (BARKS)

Brian runs toward the camera.

END OF SHOW